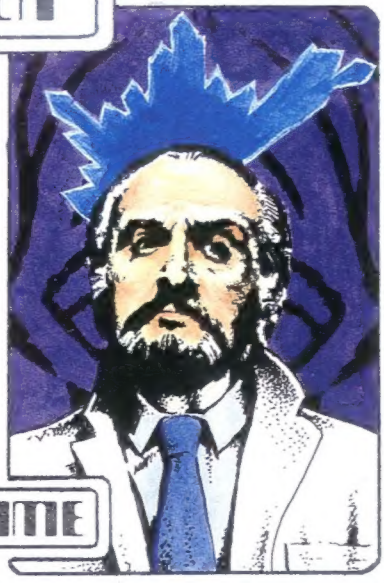
THE TIME MONSTER

DOCTOR WHO



AN ADVENTURE IN SPACE & TIME

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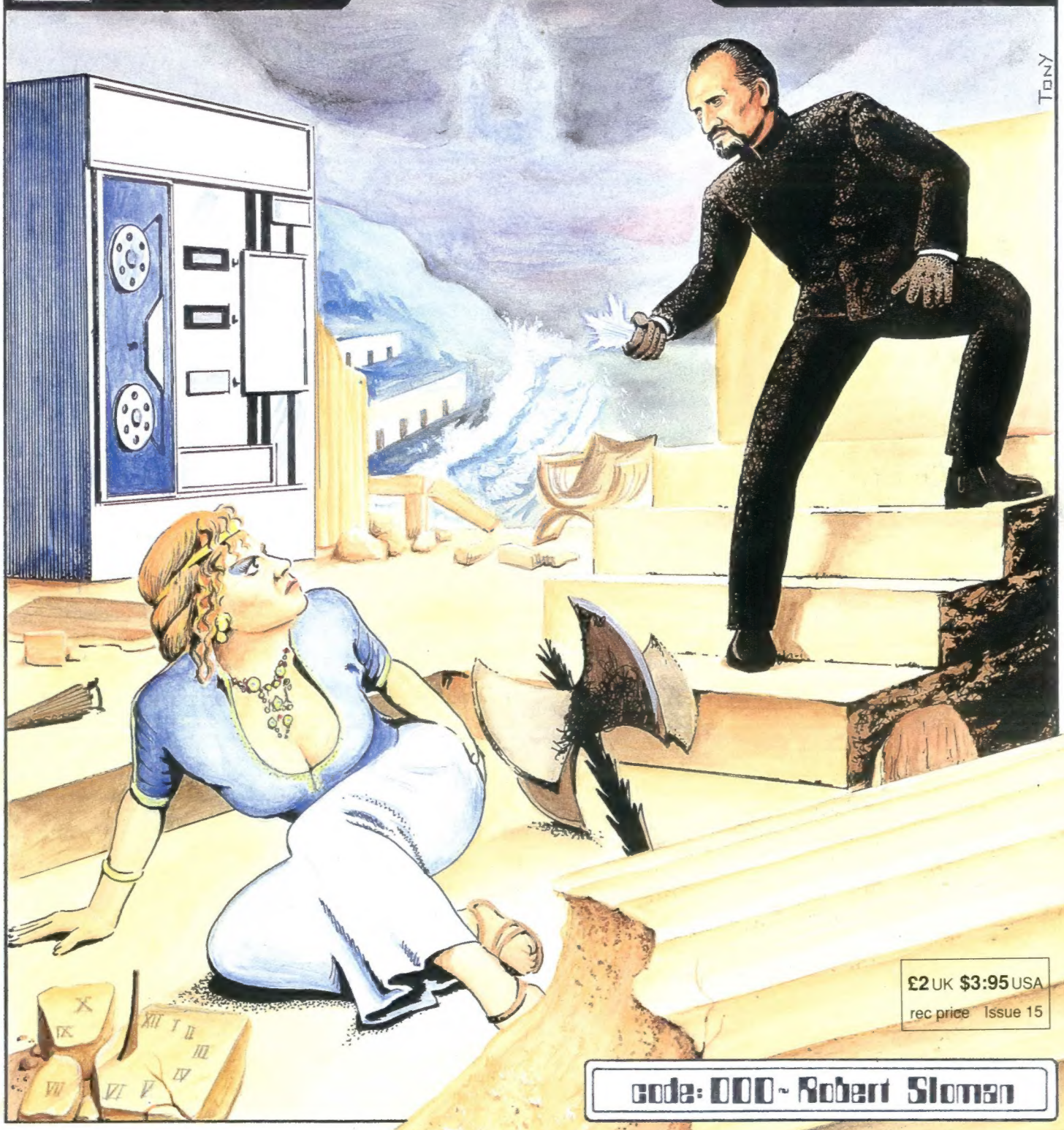

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code: DOC - Robert Sloman

At UNIT HQ, the Doctor wakes from a nightmare involving a curious, trident-shaped crystal, volcanic eruptions - and the Master. When he tells Jo about the dream she produces a newspaper article about recent volcanic action on the island of Thera, which is believed to have been the position of the fabled city of Atlantis.

Meanwhile, at the Newton Institute in Cambridge, Professor Thascales - in reality the Master - produces the last component of his new electronic device for transmitting solid objects from one point in space to another: TOMTIT (Transmission of Matter Through Interstitial Time). The component is a smaller version of the crystal in the Doctor's dream. With the crystal installed, TOMTIT is now ready for a demonstration scheduled for that afternoon.

The Doctor has completed a Time Sensor which he hopes will enable him to locate the Master's TARDIS. Suddenly the device becomes active - just as the Master's assistants in Cambridge, Dr Ruth Ingram and Stuart Hyde, make an unauthorised test with TOMTIT. The test has unexpected results as time itself slows down. The Doctor and Jo set off in Bessie, using the Sensor to trace the time field.

The Master is furious at his assistants' use of TOMTIT and he reprimands the pair. He then dons a radiation suit as the observers arrive for the demonstration, among them the Brigadier and Benton. As the test commences, the time disturbance begins again, freezing everyone outside the TOMTIT lab into immobility. As the crystal begins to glow, the Master calls upon 'Kronos'.

While Jo is immobilised, the Doctor enters the Institute, unaffected by the time field. Realising he cannot control Kronos, the Master escapes. The Doctor is able to shut TOMTIT down, but not before it has had a drastic effect on Stuart - he is now an old man of over 70! The Doctor deduces the Master is using TOMTIT to try to gain control over Kronos the Chronivore, a creature that lives outside the boundaries of time, feeding on time itself.

The Doctor has the lab placed out of bounds but the Master steals back and reactivates TOMTIT. A figure materialises in the room - Krasis, High Priest of Atlantis. The Master again summons Kronos but it is so uncontrollable that he is forced to send it back outside time. He then mounts an attack on the UNIT forces by causing a series of timeslips culminating in the appearance of a Second World War V1 bomb, which injures Yates when it explodes.

When the Master and Krasis depart in the Master's TARDIS for Atlantis (the Master believing he can control Kronos with the great Crystal in the temple there) the Doctor and Jo follow, the Doctor materialising his TARDIS around his adversary's in an attempt to thwart his scheme. However, the Master again calls on Kronos and the Doctor vanishes as the creature consumes him.

At the Institute, Stuart has been returned to his rightful age by Kronos' second appearance. Ruth tries to break the time field surrounding the building, which has immobilised the Brigadier and his men, but she succeeds only in transforming Benton into a baby.

The Doctor is not dead, only held in limbo. With the help of Jo, he is able to materialise in the TARDIS control room, and they resume their pursuit of the Master.

In Atlantis, the Master, backed by Krasis, proclaims himself to be an emissary from the Gods. King Dalios regards him with suspicion, and is much more enamoured of the Doctor and Jo when they arrive shortly afterwards.

The Master seduces Dalios' wife, Galleia, and they plan to steal the Crystal. They are overheard by Jo and Lakis, Galleia's handmaiden, but as Lakis goes to warn the Doctor Jo is captured by Krasis and cast into the maze of the Minotaur. As the creature closes in, the Doctor arrives and saves his companion. They return to the palace, only to find the Master has staged a coup. Jo, the Doctor and Dalios are imprisoned, where the broken-hearted King dies.

When Galleia learns of her husband's death she angrily orders that the Master be seized. In desperation, the Master unleashes the full fury of Kronos, who begins to destroy Atlantis. The Master kidnaps Jo and escapes in his TARDIS, closely followed by the Doctor. In the time vortex, the Doctor tries to bargain with the Master, threatening to cause a 'time ram' which would destroy both TARDISes. However, true to his nature, he cannot bring himself to carry this out as Jo would also be killed. Realising this, Jo takes the initiative herself with the Master's TARDIS. Rather than being killed, they all find themselves in a void, standing before the Face of Kronos. Kronos wishes to destroy the Master, but the Doctor pleads for his life and he is allowed to escape.

Ruth succeeds in breaking the time field and TOMTIT blows up. As the TARDIS arrives, Benton returns to his proper age, demanding to know what has been going on...

VCD -14-

(on 3)

JO: But what about the rest of the Universe?

DOCTOR WHO: The whole of creation is very delicately balanced in cosmic terms. If the Master opens the floodgates of Kronos's power, all order, all structure would be swept away and nothing would be left but chaos.

34. 2 — MCU JO

(JO CONSIDERS IN SILENCE FOR A MOMENT)

JO: It makes everything seem sort of pointless, doesn't it?

35. 2 — 2-s — GO IN on DR. WHO

(DOCTOR WHO LOOKS AT HER DESPONDENT FIGURE AND SMILES)

DOCTOR WHO: I remember feeling like that once when I was young. It was the blackest day of my life.

JO: Why?

DOCTOR WHO: Oh, that's another story: perhaps I'll tell you one day. But the point is, that day wasn't only my blackest, it was my best.

JO: Eh? What do you mean?

(2 next)

-14-

(on 3) - 15 -

DOCTOR WHO: When I was a little boy, we lived in a house which was perched right on top of a mountain. Behind our house there lived, under a tree, an old monk, a hermit. He'd sat under this tree for half his lifetime and had discovered, so they say, the secret of life. So when my black day came, I went and asked him to help me.

36. 2 — 2-s JO/DR.

JO: And he told you the secret. What was it?

DOCTOR WHO: I'm coming to that in my own time. I'll never forget what it was like up there. Bleak and cold with just a few weeds sprouting from the bare rock, and some pathetic little patches of sludgy snow. It was just grey, grey, grey, grey. The old man was sitting under a tree that was ancient and twisted and he himself was as brittle as a dry leaf in the autumn.

37. 3 — MCU DR. WHO

JO: But what did he say?

DOCTOR WHO: Nothing, not a word. He just sat there - expressionless while I poured out my troubles. I was too unhappy. Then, when I had finished he lifted a skeleton hand and he pointed. Do you know what he was pointing at - a flower - one of those little weeds - like a daisy, it was. I looked at it for a moment or two and then suddenly I saw it through his eyes. It was simply glowing with life like a perfectly cut jewel and the colours were deeper and richer than you could possibly imagine. As for the shape - the shape was just right. It was the daisyest, daisy I had ever seen.

GO IN - BCU

38. 2 — BCU JO

JO: And that was the secret of life. A daisy?

39. 3 — 2-s

DOCTOR WHO: Yes. I laughed too. Later I stood up, and ran down the mountain to find that the rocks weren't grey at all. They were brown and red and purple and gold and the sludgy snow was blinding white in the sunlight .....

(THERE IS A MOMENT OF SILENCE)

40. 2 — Tight 2-s

Are you still frightened, Jo?

VCD -16-

(on 2)

JO: Not so much as I was.

DOCTOR WHO: I'm sorry I brought you here.

JO: I'm not.

41. 3 — Wide 2-s with DOOR R frame — Inc. GUARDS + DALIOS

DOCTOR WHO: Thank you.

(THE DOOR CRASHES OPEN.

THE GUARD HAS BROUGHT DALIOS TO THE CELL)

GUARD: Inside, old man.

(AND INDEED, DALIOS SEEMS MUCH OLDER)

42. 2 — 2-s DALIOS/GUARD

DALIOS: I demand to be taken to the Lady Galleia.

GUARD: You'll do as you're told.

RUN ON : Set in mattress

VCD -17-

43. 2½ — MCU DALIOS — Let him fall out of frame

DALIOS: How dare you lay your hands on me! I shall see the Queen. Out of my way, slave.

(HE TRIES TO BRUSH THE GUARD ASIDE.

THE GUARD, ALMOST BY REFLEX ACTION, HITS HIM HARD WITH HIS TRIDENT HE FALLS TO THE GROUND)

RUN ON : Strike mattress

44. 3 — 3-s

THE GUARD GOES OUT, LOCKING THE DOOR BEHIND HIM.

DALIOS LIES WHERE HE FELL.

DOCTOR WHO AND JO MANAGE TO GET TO HIM, IN SPITE OF THEIR FETTERS)

DOCTOR WHO: Dalios! Dalios!

(HE LIFTS DALIOS' HEAD AND THE KING'S EYES FLUTTER OPEN. HE IS VERY WEAK)

DALIOS: Who would have thought it? My sweet Galleia...

45. 2 — CU DALIOS — MAKE OUT - Very tight 3-s JO/DALIOS/DR.

DOCTOR WHO: Is the Master responsible for this?

DALIOS: Aye, but it is no matter. Listen, come close ... no, closer ... little time ... I ...

DOCTOR WHO: What is it?

DALIOS: Atlantis is doomed ... I tell you the vision of a dying man...

(Cont)

(3 next)

-17-

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KRONOS!

David Auger

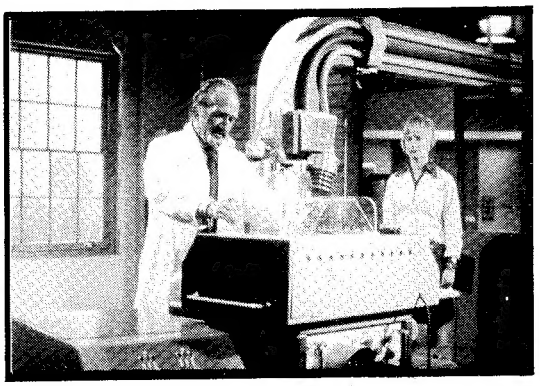
"When these eyes were clear ... I saw the building of the temple. I was a witness at the enthronement of the image of the great god Poseidon himself!" King Dalios, the geriatric ruler of Atlantis, is indeed a man blessed with a long memory, but the events chronicled in 'The Time Monster' span a period which is far in excess of the mere five hundred and thirty seven years which the monarch vividly recalls. It is a story which covers some four thousand years of history - and even goes beyond the calculable boundaries of time... a simple artefact provides the common denominator between these locations: a piece of quartz in the configuration of a trident; the very crystal which was once used by the priests of Atlantis to draw Kronos from beyond those temporal boundaries and into time itself. However, despite there being such an imaginative concept to link them, these diverse elements fail to meld successfully as a 'Doctor Who' serial. It is almost as if someone had grasped the crystal and let it slip through their fingers to shatter on the floor. While still retaining some individual splendour, the resulting fragments lack coherence and can never match the magnificence of the original crystal.

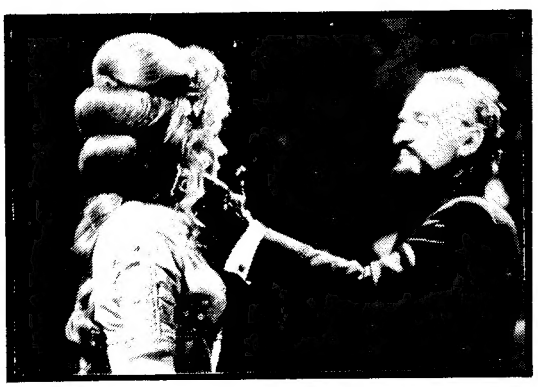
The fragment which is the most attractive, far outshining the others, is the one set in Atlantis. The Atlantean scenes possess a theatrical quality similar to those in 'The Curse of Peladon', but here they are performed in a more classical style as befitting the story's setting. The sets are bright and colourful, portraying a civilisation which is still catching to the eye even though it has long passed its height of opulence. The dialogue is equally impressive with every syllable resounding like poetry as it flows off the tongue. The music also captures the atmosphere of Atlantis, especially the fluted melody which adds much pomp and circumstance to Dalios' arrival at court.

Dalios is the most interesting character of the segment, an enigmatic Methuselah whose presence seems to make itself felt even in the scenes where he does not appear. Despite having the appearance of an old man, with a face which has been well chiselled by time, Dalios has an ageless quality about him. He has attained a wisdom which comes only with great age, but at the same time he exhibits the mocking wit of a very much younger man. And with wisdom has come a knowledge which sets him apart from his fellow countrymen: Dalios is a closet atheist mingling with the pious inhabitants of Atlantis. He knows that the mighty Kronos is not a god, and his cocky remarks to the Master when enquiring what Poseidon had for his breakfast suggest that he believes in no gods whatsoever. Even though he has this outward confidence, Dalios is a man who lives in fear of Kronos' return. He remembers that the Golden Age of Kronos was an era tarnished by degeneration. He stands alone, holding back the floodgates which could once again unleash his people's greed and apathy; failings which this time could spell his kingdom's destruction. However, like many men who deem themselves to be conscious of their fellows' failings, he is oblivious to his own weaknesses - especially in the trust he bestows upon his queen with whom he is so besotted.

Galleia is a woman who languishes in the comforts that the rank of Queen has afforded her, but despite this she is dissatisfied. She is bored by the company of her much older husband and yearns for a younger, more invigorating consort. As a character, she is aloof with a cool sensuality. Sometimes she seems almost as enigmatic as her husband, especially when she sits beside him, expressionless as she idly caresses her black cat. However, it is obvious from her first audience with the Master that she finds him strikingly attractive. She confides her liking for the stranger to her handmaiden, but Lakis is more enamoured with a former suitor of Galleia's. When the Queen scoffs at Lakis' preference, we are treated to an example of the colourful dialogue which decorates the Atlantean scenes: "A sweetmeat. A confection for a child's taste. I prefer this Master. He would not cloy upon the tongue as Hippias does." Galleia is convinced that the Master - as the audience knows only too well - is a man who would dare risk the world to fulfil his desires. It is a trait which particularly excites her. In a wonderfully dramatic moment she beckons Lakis to her: "Go to the Lord Master. And when no one is near, say quietly to him one word...'Kronos'!"

In his seduction of Galleia, the Master uses his arrogant charm to gain her consent to his schemes, as well as ensuring the captivity of the Doctor and Jo. When the two travellers are incarcerated in a prison cell - in a scene which is almost a monologue for Doctor Who -





we learn some more details of the Time Lord's past. He tells the story of the blackest day of his life; the same day which was to become one of his brightest when, on a hillside on his home world, he met a hermit who would reshape his outlook on life. It is a beautiful scene which some might hold up as irrefutable proof of a unique magical quality in 'Doctor Who'. In behaving so impetuously, those devotees would overlook something more fundamental to the programme's success: that quality is in the conviction of Jon Pertwee's portrayal itself; his unfailing ability to hold his audience's attention, whether he is recounting a tale of his youth or of his being witness to the destruction of an alien civilisation in a catastrophe. Whatever Jon Pertwee's Doctor says, we believe him implicitly.

The Atlantean segment does have some aspects which are displeasing. Apart from featuring a ludicrous Minotaur who seems to be a long way from his natural home, the destruction of Atlantis loses some credibility due to Kronos swaying back and forth across the set like a demented budgerigar on a swing! Considering the excellence of the rest of the segment, these failings are only minor. Sadly, the same cannot be said of the fragment which represents the 20th Century, especially as it forms such a large part of the story.

The first three episodes of 'The Time Monster' are very slow, with little forward motion in the plot and the characters for the most part confined to the cramped sets of the Newton Institute. For some strange reason, these episodes also bear some remarkable similarities to 'Guy Leopold's script for 'The Daemons'... The structure of the first episode in each case is very similar: 'The Time Monster' has Jo Grant informing the Doctor about some of the latest theories on Atlantis, where 'The Daemons' saw her telling him about witchcraft and the occult; both episodes feature the two lead characters racing along in Bessie to get to the location around which the action is centred; and both climax with the Master calling upon a powerful being to come forth and do his bidding. Similarities extend beyond these first episodes, though. For example, the crystal of Kronos cannot be moved, just as the miniaturised spacecraft of the Daemon could not be moved. And to cap it all, Kronos and Azal come from two different alien races, both of which were apparently responsible for the destruction of Atlantis!

The presence of the Master does go some way towards brightening these earlier episodes, and a particularly amusing incident occurs when the Brigadier arrives to witness a demonstration of TOMTIT. To avoid meeting the UNIT party and so revealing his presence at the Institute, the Master turns to his assistant, Dr Ingram, and asks her to do the honours. When she requests an explanation for the Master's reticence, he explains that he abhors any association with the military, especially as he has been "a life-long pacifist"!

Ruth Ingram herself is an intensely irritating character. This is due not to any fault on the actor's behalf, but to the mentality behind the way the character was written. She is simply a feminist charicature which illustrates the programme's difficulty in depicting emancipated females as anything other than objects of ridicule.

The most irritating aspect of these opening episodes, though, is that they accelerate the series' drift away from hard science fiction into an area bordering on pure fantasy. When the Doctor and Jo travel down to the Institute they do so in a Bessie which has been souped-up with a 'minimum inertia superdrive'. This enables it to travel at incredible speeds such that it seems to be taking part in a mad-cap Keystone Cops car chase! An even more excruciating example is when the Doctor constructs a device out of a wine bottle, spoons, tea leaves and other 'technical' items to interfere with the operation of TOMTIT!

Things fortunately improve in the fragment which represents the sequences beyond time, with entertaining exchanges between the Doctor and the Master in their respective TARDISes. But even this segment has its weaker moments, such as some rare overacting by Roger Delgado when the Master is captured by Kronos. Here we are introduced to a new Kronos; not the wanton destroyer who had appeared as a perversion of the dove of peace, but a female creature who in some ways is little more than a child in her attitudes. She takes great delight when the Master escapes from the Doctor's custody.

To let the Master escape was a grave error on Doctor Who's part, a verdict which in a way sums up the story as a whole. Because that conceptual crystal had been shattered, for the first time in the Pertwee era we had a story which could sadly be labelled as a failure.

SPACE & TIME

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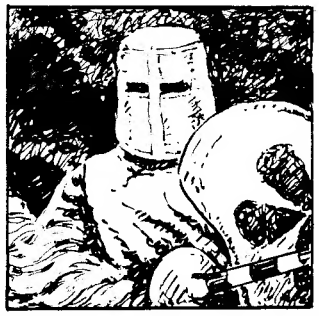


ASHES OF ATLANTIS

Trevor Wayne

When Jo explains to Mike Yates that he is out of date in his belief that Atlantis is supposed to lie beneath the Atlantic Ocean (which, after all, takes its name from the fabled lost continent) and that the current view is that it was once an island in the Aegean, she is summing up the misconception (no doubt deliberate) that provides the 'historical' setting for part of 'The Time Monster'. Few, if any, archaeologists would hold that Atlantis actually existed anywhere in the world; indeed it is not certain that Plato, from whom we get the story, believed in the lost island that his ancestor Solon was told about by the Egyptian priests. The Egyptians were boasting that their records went back further than literacy among the Greeks did. Some archaeologists and scholars consider that the events related to Solon probably concerned a cataclysmic volcanic eruption on the island of Thera, in the Cycaldes just North of Crete, which caused earthquakes and tidal waves that vanquished the ancient maritime civilisation we today call Minoan after the mythical king of Crete, Minos (believed by some to be a title, like Pharaoh, and not the name of an individual).

Because the civilisation of Atlantis predates that of Greece, Robert Sloman has his Atlanteans worship Kronos, the father of the principal Greek deity Zeus. As this is 'Doctor Who', we are not dealing with the king of the Titans imprisoned beneath the ground by his rebellious son but with a creature from beyond both Space and Time... Having settled for a Cretan/Aegean location (which incidentally contradicts the previous 'Doctor Who' story about Atlantis, 'The Underwater Menace' (Serial "GG")) what could be more natural than to include the Minotaur, but of course a new explanation of its origin is required; here it is an individual mutated by the power of Kronos and set to guard the crystal that the priests of Atlantis use to keep that power of their awesome god in check. We are thus provided with 'scientific' explanations for two Greek Myths, and when Kronos destroys Atlantis we are treated to a mythical explanation of a natural phenomenon (a volcanic eruption).

This type of pseudo-scientific rationale became ever more prevalent in 'Doctor Who' at this time and provided an apparently cynical undercurrent that undermined much of the magical quality that had been apparent in the Doctor's adventures in his earlier incarnations. Some people preferred this 'pretend reality' to the admitted fantasy of the earlier stories but many were unhappy at the increased Earthliness of the Doctor himself and his adventures.

If the script took liberties with both mythology and archaeology (and all but ignored vulcanology) then the designers paid close attention to the minutiae of life in the Bronze Age Aegean. The sets resemble the reconstructions of Minoan and Mycenaean palaces and many of the costumes are directly paralleled in contemporary representations; Hippias for example could have stepped out of a fresco from Knossos (see page "64-11"). Those viewers who felt cheated by Galleia's less than fully revealing bodice must face the fact that a recently discovered Mycenaean painting shows a lady wearing a blouse beneath the customary open-fronted bodice...

Not all the inspiration for this story was ancient mythology. When events opened in present-day Cambridge I felt a pang of regret that it had not been possible to bring back Liz Shaw for a one-off reappearance, although it quickly became obvious that the realistic Liz would have been very out of place in this type of story. However, the seventh season does seem to have had some influence: the final story of that season, 'Inferno' (Serial "DDD"), had ended with the destruction of a parallel world and the Doctor returning to save 'his' Earth; in 'The Time Monster', Atlantis is destroyed leaving the Doctor to save the rest of the Universe. The content may be more fanciful and the scale rather grander, but the plot device remains the same. Some stories, I suppose, are going to be told over and over again until gradually people start to confuse them with history...

BELOW: Ingrid Bower is made-up as the Face of Kronos.

PRODUCTION OFFICE

Jeremy Bentham

The central themes of 'The Time Monster' concerned people, time travel and the pseudo-plausible rationalisation of scientific improbabilities. In other words, it was a typical Barry Letts story.

As on 'The Daemons' (Serial "JJJ"), Letts collaborated with his friend, playwright Robert Sloman, to create a 'Doctor Who' story that would reflect all the principles he believed should be present in the series. He wanted a tale that would unfold through the eyes of the so-called "UNIT family"; one that would encompass the past, the present and the future; one that would give the notion of travel through the fourth dimension an air of reality.

Part of the inspiration for this story came, indirectly, from the viewers. By mid-season 1972 'Doctor Who' had its own 'official' fan club, subsidised by the BBC and run by a young Scot named Keith Miller. Although its membership was none too large, the 'Doctor Who' Fan Club was nevertheless a forum through which viewers could express opinions on the series. For some time now a popular topic in the mailbag had been the absence of historical stories from the Doctor's adventures. Not counting some anomalous elements in 'The Evil of the Daleks' (Serial "LL") and 'The War Games' (Serial "ZZ"), the last story to have dealt with events in Earth's history was 'The Highlanders' (Serial "FF"), transmitted in 1966. Therefore one function of 'The Time Monster' would be to redress the balance slightly and attempt a period piece, albeit with science fiction overtones.

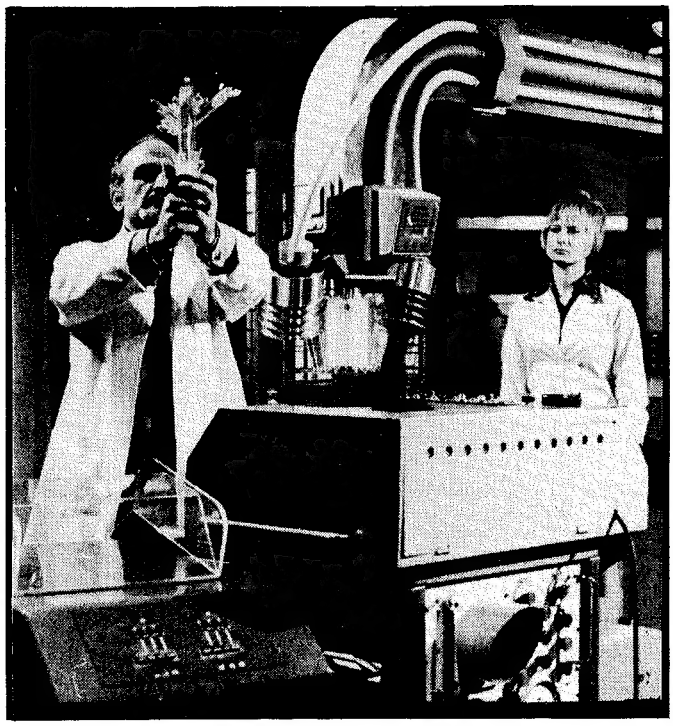
This thinking tied in nicely with Sloman's and Letts' desire to follow the successful formula of 'The Daemons', i.e. to blend science fiction and mythology and make both seem believable. It also enabled Sloman to develop an idea he had conceived while out walking the dog one day near his home in London: "Through some curious meteorological phenomena I saw a plane flying through low cloud layers. It sounded very much like a V1 which I had heard when I was in the Air Force during the war, and from this came the idea of a timeslip".

The set-up as regards the writing of the story was almost identical to that on 'The Daemons'. Barry Letts was the main driving force behind the project, the originator of the basic concept and an equal partner in the scripting process. Robert Sloman was the main dialogue writer and the man charged with the task of developing the characters in 'the play'. Terrance Dicks was on hand to advise in his capacity as Script Editor, but his input was considerably less than would normally have been the case.

Spending-wise, 'The Time Monster' could not be that lavish. The two previous six-part stories this year had both cost more than the average for a serial of that length and the books had to be balanced by the end of the season. There was enough left in the coffers for a limited amount of location filming, but it goes without saying that a visit to the Minoan Palace at Knossos - which provided the visual inspiration for all the studio sets and backdrops of Atlantis - could never even have been contemplated.

This relative lack of money was not, however, something that greatly concerned Barry Letts. His main goal was to develop further the characters of the series' six 'regulars' - to make them more into 'real people' - and particularly so in the case of the Master. Letts also wanted to use the platform of a 'wordy' story to give viewers an explanation as to why the Doctor did the things that he did. 'The War Games' had recounted the reasons for his becoming a renegade and leaving his own people to explore the Universe but had not explained his stance as a force of justice and morality.

Thus Barry Letts wrote a speech for episode six, a page of so of dialogue, that he intended should convey the Doctor's own 'inner' passion, brought about by his, upto



then, privately held perspective on life. That speech became the now famous 'daisy soliloquy' which painted a picture of the Doctor far more complex than had ever been given before (see page "64-04"). Letts explains:

"Terrance (Dicks) and I are great talkers and great listeners, and throughout our years together we were constantly striving to find a 'rationale' for 'Doctor Who', an ethic if you prefer. I was very clear in my mind about what the Doctor would do and what he wouldn't do during our time. He was a flawed knight in shining armour, but flawed only insofar as he was 'human'. In other words he was a knight who had left part of his armour at home and had knocked the rest up out of old tin cans.

"In 'The Time Monster' the Doctor talks about his old teacher on the hillside who inspires him with his greed, a greed to experience all the wonders of these new worlds he goes to. There's nothing wrong with experiencing such wonders as an end, but what is wrong, and which is thus wrong in the Doctor's character, is the craving for it. 'The Time Monster' paints him as an only semi-enlightened being - someone who sees more clearly into reality than we do, who sees more clearly into his own motivations than we see into ours, because he is further along the path, so to speak; but by no means is he fully enlightened. Unlike the old hermit he is no Parsifal, no Buddha. On the contrary, the very fact that he stole the TARDIS in the first place to escape and to satisfy his craving is the key to the flaw that makes him fallible."

As a more straightforward exponentiation of this parable Letts and Sloman devised the opposing characters of Hippias and Delios; the former, played by Aidan Murphy, representing those who fail in their belief of doing good by acquiring power, and the latter, played by George Cormack on Letts' recommendation, representing wisdom and a recognition of the destruction wrought to the inner man and his surroundings by greed, even when that greed is superficially motivated towards a noble cause.

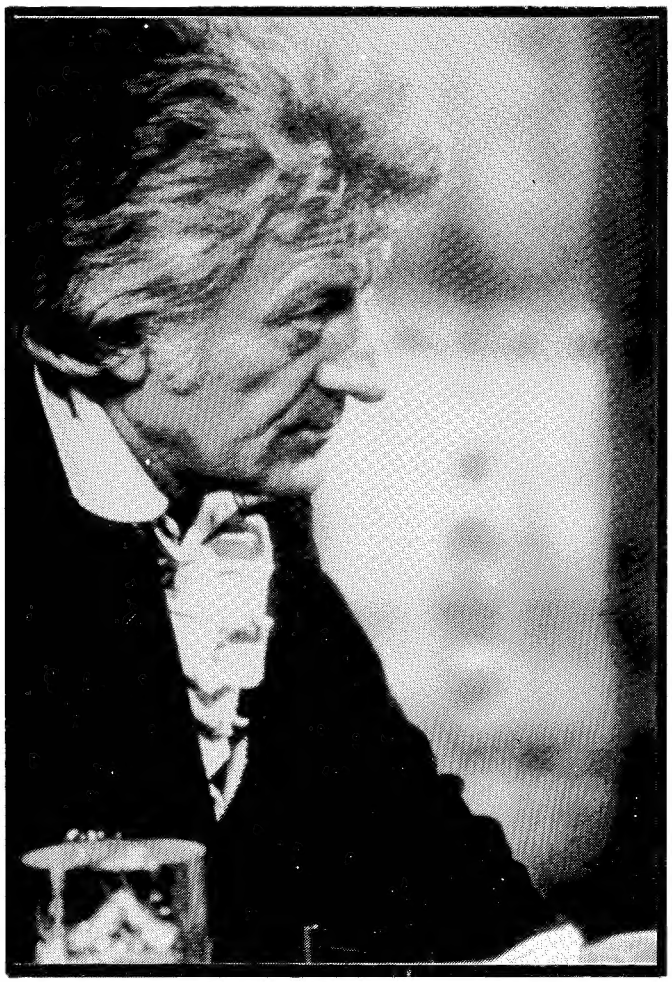
HAPPY FAMILIES

Gary Russell

"I think that when you are on a telly series and have a regular set of actors then you become a family."

These sentiments, expressed by Richard Franklin, have been echoed on many occasions by Jon Pertwee, Nicholas Courtney, Katy Manning, Roger Delgado and John Levene, the other 'regulars' on 'Doctor Who' in 1971/72. The 'family' concept implies exactly that - a group of friends who work together and work better because they understand each other, both as friends and as colleagues, like members of a family. That the six 'Doctor Who' regulars had such a close working relationship was fortunate, bearing in mind the many hours they had to spend together in the recording studio and - more especially - on location, where they would usually be booked into the same hotel and thus would rarely be out of each other's company. The regard they had for each other was very apparent from their performances, and indeed was often mirrored in the relationships between the characters they played. Possibly the most obvious example of that was in the story 'The Daemons' (Serial "JJJ"), where for the first time we saw members of the UNIT team out of military action, acting as independent people, but still a group of friends working towards a common end.

During the eighth season in particular, the scripts lent themselves to a sort of 'ensemble acting' by the six



'regulars', a situation almost akin to a small rep' company. The following year, the UNIT soldiers and the Master appeared less frequently - indeed, 'The Time Monster' was the first, and only, story in which all the 'regulars' appeared together - but by then the 'family' was well established.

Although a family feel to 'Doctor Who' was not unknown - Carole Ann Ford remarks how she, William Hartnell and Russell and Jacqueline Hill often felt like a big family, and Fraser Hines cites the same feelings about himself, Patrick Troughton and Deborah Watling - the number of people involved with the Pertwee 'family' made it unique. Aside from the regular cast it also extended to the Production team and, indeed, to other artistes and production staff who would come in to work on particular serials. These friendships were not confined to the working day, either, but spilled over into other areas of people's lives. For example, John Levene often accompanied Jon Pertwee on his popular cabaret tours, acting as his personal driver. The 'Doctor Who' team in fact seemed quite at home not only on the set fighting Daleks, Daemons and Axons but also when they were literally 'at home' giving dinner parties and entertaining one another. Many actors and actresses, directors and writers have commented on this. The director Michael Brient, for example, has frequently been heard to pass comment that he enjoyed

himself at "one of Katy's many dinner parties" and actor Peter Miles, who played Doctor Lawrence in 'Doctor Who and the Silurians' (Serial "BBB"), once said that if he was just to turn up on Jon Pertwee's doorstep, he knew that he'd be invited in for tea or a drink with the family as if hours not years had separated their last working together. "It was that kind of relationship" recalls Miles. "You turned up on set and were immediately aware that these people all lived and worked closely together - not just the actors but the Producer, Director and Script Editor. Everyone was so together and unless you were completely insensitive or selfish, you automatically became a great friend and part of it."

One of the greatest bonds any family can have is a shared sense of humour and - although the regular UNIT cast weren't involved on this occasion - actor Tony Caunter, who played Morgan in 'Colony in Space' (Serial "HHH"), further proves that the non-regulars quickly became 'family', especially if they had that all-important childish streak! "The character I played was originally supposed to be a woman, but when they read the scripts they thought she was a bit of a swine and so turned her into me! So when it came to the studio dress rehearsal we decided to have this laugh at the expense of the production team. (It was, of course, Katy's idea!) Everyone wore silly make up, and I was a woman! Katy put on a complete false beard get up, Bernard (Kay) put on false eyelashes and painted eyes onto his eyelids and Jon used one of his silly voices. So we all rolled up in these silly guises - and caused a ruction! Anyway, we were all sent away like naughty children by Barry Letts, and changed. Then Morris Perry (playing Dent) walked on in his normal costume and wig, but Barry thought he was carrying on with the joke - which he hadn't even been involved with in the first place - and Barry read him the riot act!"

For a series which carried on so successfully with such a large cast and strong production team who all lived, breathed and enjoyed each other's company so much, it is something of a tribute to note that every actor, every director and every writer always has pretty much the same thing to say. It was perhaps summed up best by Robert Holmes:

"Everyone there - Jon and Katy, aided by dear Roger Delgado and supported by the 'Army Game' as we used to call them, Nick, John and Richard, and then 'upstairs' with Barry Letts and Terrance Dicks - they were all one huge big family and for the month or so you joined, to write or whatever, you too became part of that family. The saddest thing of all was having to let go and say enough is enough."

BELOW: John Levene joins Jon Pertwee at the venue for one of his popular cabaret performances in the early Seventies.

TECHNICAL NOTES

Jeremy Bentham

The fact that so many of those responsible for 'The Time Monster' were repertory trained - including Barry Letts, Robert Sloman, Paul Bernard and Tim Gleeson - doubtless accounts in large part for the theatrical quality of the production, which was in stark contrast to the slick, effects-bound story that had preceded it (Serial "NNN"). The script was very 'wordy' and, while location filming took its place, the essential structuring of the serial, especially the Atlantean scenes, was decidedly three-act studio play.

The bulk of the money allocated for Costumes' use went on the Atlantean gowns and robes, and while most of the outfits worn by the extras came either from BBC stock or from costumiers 'Bermans and Nathans', those worn by the principal players were all specially tailored to Barbara Lane's designs. As with the Atlantean sets, the bases for these costumes were the drawings, tapestries and carvings of the Minoan Palace of Knossos. In their script, Sloman and Letts stipulated Cretian, not Greek, outfits, appending a side note to one page stressing "Not so frontally liberated for the Ladies..."

Fine detail on the costumes stretched even to the seal pendant worn by Krasis, which bore as its central design a map of Plato's Minoan metropolis.

For the recording of episodes five and six, which took place in Studio TC3 over 23rd and 24th May 1972, almost the entire studio was filled with the Atlantean sets (the two exceptions being the TARDIS interior and a small, yellow-draped set for CSO work). Up until then none of these sets had been erected in the recording studio; all of the earlier cutaways, featuring Hippias, Dalios and Krasis, had been shot on film at Ealing. The parts of these episodes set in present-day Cambridge, including the finale scene with Nicholas Courtney and a stripped-to-the-waist John Levene (see page "64-12"), were shot during the episode three and four recording block (9th/10th May). The shots of 'Baby Benton' were pre-filmed on Telecine due to the near impossibility of getting babies to act on cue in a recording studio.

Several episodes of this story over-ran the 24' 30" maximum length advised by Presentation, even after some cuts had been made during VT editing. One casualty was an entire scene in episode five, the absence of which subsequently left some question marks hanging over the narrative. In the original script, episode four had ended with the Doctor being devoured by Kronos. However, this episode under-ran and so some of the pre-shot TARDIS footage intended for episode five was edited in to make up a few minutes. Part four's end titles thus came up over filmed model shots of the two TARDISes spinning apart. As originally scripted, this sequence would have led into a scene set in King Dalios' bed chamber. Dalios wakes from a nightmare (in which he 'sees' the spinning TARDISes) and confides to Galleia, lying beisde him, his fear of impending disaster for Atlantis. Although Galleia appears sympathetic to her husband's plight, it becomes apparent during the scene that she is impatient with this talk of his recurring dream. As Dalios drifts back to sleep, Galleia steals away to another moonlit chamber where her latest suitor, Hippias, awaits. As the two embrace, Galleia tells him: "The time has come, tomorrow is the Council..."

Another late change was an amendment to the cast credits. The role of Lakis had been given to a young actress called Virginia Mull. Deciding that this was not, perhaps, the sort of name likely to catch the eye of casting agents, the artiste requested the use of her new stage name, Susan Penhaligon.

Set Designer Tim Gleeson redesigned the TARDIS interior for this story. He convinced Barry Letts that after ten years it was time to update the ship's image. Surely, he argued, if the TARDIS could change its exterior appearance it could do the same inside as well. Letts agreed, but was not entirely happy with what emerged. Comments about "washing up bowls" abounded in the studio.

More successful were the working props designed by Michaeljohn Harris of the Visual Effects Department. Aside from the TOMTIT unit (which housed a powerful light to illuminate the amber perspex crystal) Harris also created the motor-driven Time Sensor and the even more ingenious Time Flow Analogue. This contraption, built to look like a collection of odds and ends suspended from a wine bottle, had to conceal not only a light and a motor to drive the assembly of corks and spoons, but also a small flash charge and wires which, once pulled, would cause the whole thing to fall apart. Harris describes the Analogue has his most difficult assignment on the story.

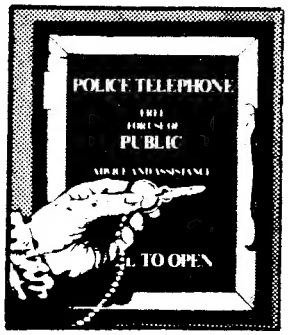
Peter Pegrum shared the visual effects work with Michaeljohn Harris on episodes five and six. Pegrum created the Minotaur head and, with Tim Gleeson, advised on the building of the Atlantean sets which would need to collapse on cue, in the studio, during part six.

Although uncredited (apart from his on-screen appearance as the Window Cleaner in part one), Terry Walsh doubled as the Minotaur for the fight scene ending with the beast crashing through a (toffee-glass) wall. Dave Prowse, who played the Minotaur, would not do scenes he felt came under the heading of 'stunt work', which demanded a different rate of remuneration.

Mixed feed CSO (see 'The Mutants' (Serial "NNN"), page "63-08") was used to achieve the TOMTIT materialisations, a glowing sparkle from a camera fitted with a 'star filter' adding the shimmer whenever objects were transferred. For the shots of Kronos emerging from the crystal, stock footage of a bird in flight (against a blue sky background) was mixed with CSO footage of the Kronos actor to make the wing flapping look more effective. The footage of Kronos materialising and dematerialising in episode three was copied and re-used, by VT editing, in all subsequent episodes. Cameras fitted with Vaselined lenses were used to do the 'live action' shots of Kronos (Marc Boyle) flying around the studio suspended on Kirby wires.

Other stock footage used in this story included library film of a V1 flying bomb and the old 'Doctor Who' 'favourite': the volcanic eruption shots seen previously in 'The Enemy of the World' (Serial "PP") and 'Inferno' (Serial "OOO").

'The Time Monster' brought to an end the twenty-six episode run of the ninth season. 'Doctor Who' would return on 30th December 1972 with the first episode of a story called 'The Three Doctors'.



PRODUCTION CREDITS

Stephen James Walker

SERIAL "000"

COLOUR

PART 1	Duration 25' 04"	20th. May 1972
PART 2	Duration 25' 05"	27th. May 1972
PART 3	Duration 23' 59"	3rd. June 1972
PART 4	Duration 23' 55"	10th. June 1972
PART 5	Duration 24' 29"	17th. June 1972
PART 6	Duration 24' 55"	24th. June 1972

CAST

STARRING:
Doctor Who.....Jon Pertwee
Jo Grant.....Katy Manning
Brigadier Lethbridge-Stewart.....Nicholas Courtney
The Master.....Roger Delgado

FEATURING:
Captain Mike Yates.....Richard Franklin
Sergeant Benton.....John Levene
Dr Ruth Ingram.....Wanda Moore
Stuart Hyde.....Ian Collier
Krasis.....Donald Eccles
Kronos.....Marc Boyle
Dalios.....George Cormack
Galleia.....Ingrid Pitt
Lakis.....Susan Penhaligon
Face of Kronos.....Ingrid Bower

WITH:
Dr Charles Percival.....John Wyse
Dr Humphrey Cook.....Neville Barber
Proctor.....Barry Ashton
Window Cleaner.....Terry Walsh
Hippies.....Aidan Murphy
Neophite.....Keith Dalton
UNIT Sergeant.....Simon Legree
Knight.....Gregory Powell
Roundhead Officer.....Dave Carter
Baby Benton.....Darren Plant
Farmworker.....George Lee
Crito.....Derek Murcott
Miseus.....Michael Walker
Guards.....Melville Jones, Nick Hobbs
Richard Eden, Christopher Holmes
Laurie Goode, Geoffrey Morgan
Jonas Kerr
Trumpeters/Guards.....Marc Landers, Andrew Dempsey
Jamie Griffin, Jeremy Higgins
Sedan Carriers.....George Gregney, Francis Williams
Yinka Adebiyi, Peter Johnson
Councillors.....Bill Whitehead, Reg Lloyd
Wilfred Boyle, Edmund Bailey
Colin Cunningham, Peter Penny
Serving Girls.....Yvonne Ashley, Alison Daimler
Susan Patrice
Minotaur.....David Prowse, Terry Walsh
Extras in film sequences.....Constance Williams
Nick Hobbs, Reg Turner
Les Conrad, Jim Dowdall
Kevin Moran, Bernard Barnsley
Bob Blain, Stuart Barry
Mike Stevens, Derek Allen
James Muir, Ian Elliott
Brian Gilmar, Eric Kent
Anthony Hennessey, Richard Kirk
Paul Barton, Geoffrey Brighty
Nigel Winder, Jack Parker
R. Rickford, Michael Deacon
Sylvia De La Mare, B. Cox
Val Musetti

TECHNICAL CREDITS

Production Assistant.....Marion McDougall
Assistant Floor Manager.....Rosemary Hester
Assistant.....Sue Upton
Technical Manager 1.....Derek Hobday
Technical Manager 2.....Frank Rose
Sound Supervisor.....Tony Millier
Grams Operator.....Gordon Phillipson
Crew.....No. 10
Vision Mixers.....Shirley Coward, Fred Law
Floor Assistant.....Stephen Morris
Film Cameraman.....Peter Hamilton
Film Editor.....Martyn Day
Film Sound.....Derek Medus
Visual Effects.....Michaeljohn Harris, Peter Pegrum
Costumes.....Barbara Lane
Make-up.....Joan Barrett
Incidental Music.....Dudley Simpson
Special Sound.....Brian Hodgson
Script Editor.....Terrance Dicks
Designer.....Tim Gleeson
Producer.....Barry Letts
Director.....Paul Bernard

"Right, stand quite still everyone!" ordered the Brigadier as he burst into the Newton Institute laboratory, pistol in hand, closely followed by a group of his men. He looked around in a mixture of amazement and confusion as he realised that everyone was standing quite still. "Er, where's the Master?" he asked, puzzled.

The Doctor gave a wry smile. "A very good question, Brigadier."

Lethbridge-Stewart formed the distinct impression that he'd somehow lost track of events. "Doctor. Glad to see you're back," he said, somewhat awkwardly. Then he noticed Jo, who was still adorned in her opulent Atlantean gown. "Miss Grant, what on Earth are you doing in that extraordinary get-up? And where, for heaven's sake, is Sergeant Benton!"

Stuart and Ruth looked at each other, suddenly remembering their charge. "The baby!" exclaimed Stuart. "We forgot the baby!" They peered over the TOMTIT console to see Sergeant Benton rising to his feet, returned now to his normal age - but still as naked as the day he was born!

The burly Sergeant grinned, sheepishly. "Would somebody please mind telling me exactly what's happening around here..."